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The ART NEWS

VOL. XXX

NEW YORK, MARCH 19, 1932

NO. 25 WEEKLY



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The collection includes property of the estate of the late Dr. Reginald H. Sayre of New York, and of Capt. John H. Stanford of New York. Also of the Valentine Gallery, Inc., which is discontinuing the sale of water-colors and drawings. With additions.

Sale: MARCH 24 at 8:15

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The ART NEWS

S. W. Frankel, Publisher

NEW YORK, MARCH 19, 1932

Wide Range of Fine Paintings To Be Dispersed

Modern Masters and XVIIIth Century Portraits in Group Dispersal at the American-Anderson Galleries.

An unusually wide range of pictures is to be put under the hammer at the American-Anderson Galleries on the evening of March 24. Forty-two of the items are paintings and drawings by contemporary moderns from the Valentine Galleries, and the rest include XVIIIth and XIXth century British and American portraits, XIXth century and contemporary American landscapes, a few old masters and work of the Barbizon school. Exhibition begins today, March 19.

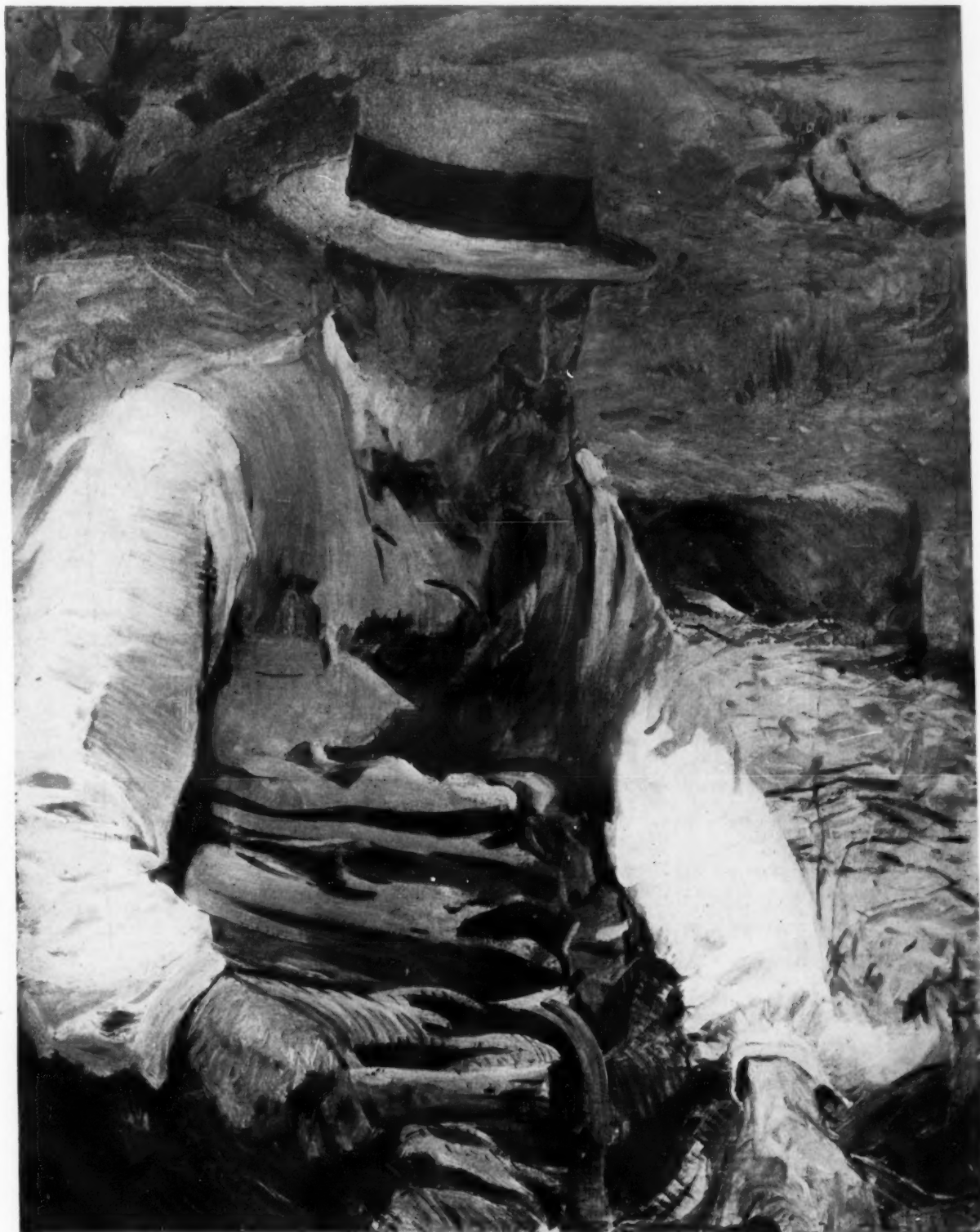
One of the outstanding offerings is "The Old Carpenter" by Manet, which we illustrate on this page. This work was obtained from Mme. Manet nearly forty years ago, just after her husband's death. The bent head of the old man, who is placed against a background of sea, rocks and sand, communicates with great restraint the creeping tragedies of age which seem to have bowed the powerful shoulders. Only the hand, grasping the hammer, seems an affirmation of life and usefulness. This work comes from the collection of the late Dr. Reginald Sayre of New York City and was purchased from Mme. Manet by Samuel P. Avery, Jr.

From the Sayre estate, also the early American family portraits were consigned, while from Captain John H. Stanford and other sources come XVIIIth century English portraits and other canvases.

In the Valentine group, Matisse is represented by a composition characteristic of his later period, entitled "Canapé Rose," which was exhibited at the University of Chicago. In its harmonies of pastel striped frock and rose colored chaise longue, as well as in its calligraphic phantasies, this work vibrantly reflects the artist's highly individual methods. Likewise by this artist are three drawings of the nude, dating from 1905, 1915 and 1918 respectively. Four Derains are another feature of this section of the dispersal. One of these, a solidly modeled head, was included in the Arthur B. Davies sale at the American Art Association in 1929. A landscape, entitled "Le Port," dating from 1907, is inscribed "Derain, rue de Sevres" and was secured by its present owner at a sale at the Hotel Drouot in May 16, 1922. There are also three Lurcats, all done in 1930, and a gouache by this same artist, called "Le Kurde." Three lively water colors, an oil painting of the Eiffel Tower and a 1910 gouache, "Bowl of Fruit," represent Dufy. Two of the water colors by Chabaud in the present dispersal were purchased from the artist by John Quinn and were later included in his famous auction. The Pascin is a notably fine "Jeune Fille" done with that mastery of melting and enveloping color harmonies characteristic of the artist's work. The Picassos are an abstraction of his Cubist period and an ink drawing of a nude in his Rose period. In addition to the above mentioned works, examples by Vlaminck, Vuillard, Segonzac, Hermine Davide, Dufresne and Gromaire are features of the dispersal.

Among the pictures consigned by Captain Stanford is found a Claude

(Continued on page 7)



"THE OLD CARPENTER"

By EDOUARD MANET

A feature of the sale of paintings from the collection of the late Dr. Reginald H. Sayre and other consignors, which will come up at the American-Anderson Galleries on the evening of March 24.

C. A. A. ANNOUNCES ANNUAL MEETING

The twenty-first annual meeting of the College Art Association will take place on March 30, 31 and April 1, the sessions to be held at the Metropolitan Museum, the Whitney Museum of American Art and at the headquarters of the association. As usual, various aspects of ancient and contemporary art will be discussed by university professors and members of museum staffs. A feature this year will be the open forum on April 1, led by Dr. Baldwin Smith of Princeton, on the subject of "The Educational Values of Manual Instruction in the Graphic Arts." At this meeting likewise there will be shown films of excavations at Herculaneum and Pompeii and photographs of the Monte Alban excavations in Mexico.

The opening session (at the Metropolitan) will be devoted to art history, the speakers being S. L. Faison of Princeton University, William Forsyth, A. S. Keck of Williams College, H. Stewart Leonard of the University of Chicago, Millard L. Meiss of New York University, Dimitris T. Tselos of the same institution and Herman Schnitzler of Harvard University.

(Continued on page 8)

1932 Guggenheim Fellowships Go To Nine Artists

The Guggenheim fellowships in painting this year were awarded to Peter Blume of Gaylordsville, Conn., Andrew Dasburg of Santa Fe, N. M., Peppino Mangravite and Ernest Fiene both of New York. All are modern in their outlook, and fresco painting will be the object of study for Mr. Dasburg, Mr. Mangravite and Mr. Fiene. Mr. Dasburg will go to Mexico City where the municipal buildings have been decorated by Rivera, Orozco and others. Mr. Mangravite, who has painted the murals for six New York churches, will go to Paris in September for a few months, then to the south of France and eventually to Assisi where Giotto's great wall decorations are a mecca for all muralists. Mr. Fiene, whose fellowship is for six months only, instead of a year, intends to visit nearly all the countries of Europe for the intensive study of museums rather than creative work in painting and print-making.

The sculptors to be honored are Mitchel Fields, John Flannagan and

(Continued on page 7)

CURZON SALE TO BE HELD IN APRIL

Important paintings and tapestries, fine XVIIIth century English and French miniatures and gold snuff boxes, collected by the late Marquess Curzon of Kedleston, Viceroy and Governor-General of India, will go on exhibition at the American-Anderson Galleries April 16, prior to their unrestricted sale at auction the evening of April 22, by order of the Marchioness of Curzon, Lady Curzon of Kedleston was the daughter of J. Monroe Hinds, once American Minister to Brazil. Lord Curzon, famous as statesman, author, lecturer, collector and art patron, was Trustee of the British Museum and of the National Gallery, London.

Five of the paintings to be sold he inherited from the late Baron Alfred de Rothschild of Seymour Place, London. These are a splendid "Venus Consolant L'Amour," by Francois Boucher, recorded by Pierre de Nolhac, 1907; "La Duchesse de Polignac" by Vigée LeBrun; a recorded "Portrait of Miss Angelo," by Reynolds; and two lovely Greuze heads. Other portraits by Reynolds, Van Dyck, and

(Continued on page 14)

Many Important Works of Art in Mountbatten Sale

Puttick & Simpson to Hold Late May Auction of Fine Paintings, French Furniture, Bronzes and China From

By LOUISE GORDON-STABLES

LONDON—One of the most important sales of the London auction season will take place on May 22, 23, 24 and 25, when the contents of Brook House will be dispersed by Messrs. Puttick & Simpson. This fine Park Lane mansion, overlooking the park at the corner of Brook Street, was once the property of the late Sir Ernest Cassel, and was left by him to his niece, the present Lady Louis Mountbatten. The position of the owner in English society and the beauty of the mansion itself, quite apart from the quality of the items listed in the catalog, will undoubtedly contribute greatly to the success of this dispersal.

Although complete information regarding the objects to be offered has not yet been given out, THE ART NEWS has received word of some of the most important works of art in the sale. In the group of paintings, an early Romney group and a charming portrait by Sir William Beechey are outstanding. The former canvas, entitled "Warren Family Group" was exhibited at the Free Society of Arts in 1769 and was purchased from the Lord Vernon sale at Christie's in 1919 when it realized 6,600 gs. Sir George, his wife, Frances, and daughter, Elizabeth, are the subjects of this interesting portrayal. The Beechey is a likeness of Lady Harriet Stanhope, daughter of the fifth Earl of Chesterfield, and is signed and dated 1798. The full-length figure of the young girl, playing with her dog, is set against a typically English landscape background, with wide expanse of sky. This canvas came from the collection of Lord Carnarvon, from whom it was secured in 1918.

French pieces predominate among the furniture, and in the present issue we illustrate two pieces from suites of outstanding interest. One of these, which dates from the Louis XIV period, consists of six fauteuils, a settee and two stools, covered in extremely handsome gros and petit point tapestry, featuring delightful Chinoiserie motives in the central cartouches. The second of our illustrations shows the settee from the Louis XVI suite, which also comprises eight fauteuils to match. The Royal Aubusson upholstery with yellow ground is of particularly fine quality, and the Chinoiserie figures on the backs are executed with great charm. In the seats, are episodes from Aesop's fables, combined with typical Louis XVI drapery festoons and floral motives. A suite, similar to that of Brooke house, is to be found in the Louvre.

The Dresden china, which was collected with the help of the late Charles Davis, is notable for the many beautiful figures by Kandler, the most celebrated modeler for Meissen ware. And in the group of

(Continued on page 7)

BOERNER TO HOLD BIG MAY AUCTION

LEIPZIG.—The well known Leipzig firm of C. G. Boerner will sell on May 2-4 several important collections of old engravings and drawings. The catalogs describing these items will be issued late in March, and one entire volume will be devoted to the engravings from the Count von Warthenburg collection, which form a notable feature of the dispersal.

The most valuable of these German XVth and XVIth century engravings were collected about one hundred years ago by the grandfather of the present owner and are well known to connoisseurs through numerous references to them in handbooks in this field. Certainly there are few private collections in the world which include so extensive a series of XVth century prints, the famous "Master E. S." being represented by a considerable number of sheets. Even more sensational is the collection of engravings by Schongauer, which is almost complete and in quality not inferior to any other Schongauer collections in private possession.

Another very important section of the catalog is comprised of a fine group of Dürer engravings. There are some examples in this collection, such as "Adam and Eve" and "The Knight, Death and the Devil," which without exaggeration may be counted among the finest proofs in existence. Around these works are grouped a number of very precious XVIth century prints, amongst which are to be mentioned two examples by the Master W., including his "Genealogy of the Virgin," his masterpiece, and one of the most important compositions of the whole XVth century; prints by the Master of the Berlin Passion, the Master of the Playing-cards, the Master of Bochoel, the Master of Zwett, a series of Mechenem prints and others.

As to the XVIth century, there are the followers of Dürer, the so-called Little Masters and the German woodcuts, which include many rarities, such as several fine chiaroscuros—"The Beautiful Maria of Regensburg," by Altdorfer, printed in colors; "The Witches," by Baldung; a very rare crucifixion by Wechlin and an engraved landscape by Altdorfer, etc.

The same catalog offers especially interesting and valuable selections from an old German ducal property, part of which has been previously sold through Messrs. C. G. Boerner. It comprises a number of XVth century wood engravings and rare prints, many of which have been published as pamphlets. This property can be traced back to the Emperor Rudolph II. Besides these items, special attention must be drawn to a collection of Netherlandish woodcuts of the XVIth century, including very interesting examples by Teunissen and other masters of Antwerp and Amsterdam printing firms. Most of these colored woodcuts are known in only a few copies. At the end of the catalog there is a small but fine group of French color prints and Swiss views of the most delicate freshness.

Another important feature of this comprehensive catalog is comprised of the first part of the Massaloff collection of Rembrandt etchings, including a great many early states which seldom appear on the market. Massaloff paid high for really fine quality, having given especially large figures for such items as the wonderful prints on Japan paper, the first state of "The Jewish Bride" and the "Portrait of



LOUIS XVI SETTEE UPHOLSTERED IN ROYAL AUBUSSON

FRENCH, XVIIIth CENTURY

This fine piece, en suite with eight fauteuils, is a feature of the Brook House sale, to be conducted by Puttick & Simpson in late May.

Old Haring," of the Straeter collection, one of Rembrandt's finest and rarest portraits, which will certainly be the gem of this series. Finally there is a complete set of Dürer's "Life of the Virgin," woodcuts, proofs before text, of exceptional perfection, with margins, the whole series showing an unusual harmony and untouched freshness.

The other sale catalog describes a lot of about one hundred and fifty old drawings and water colors from the Ermitage which are even finer than the first selection which was sold at Boerner's in May, 1931. The greater part are of the French XVIIIth century school, and we find such great masters as Boucher, Fragonard, the Moreaus, Greuze, G. de Saint Aubin, Lavreince, Hubert Robert, etc. Among the individual items first in importance is a magnificent large St. Aubin water color, representing a view of the old theatre in the Palais Royale during the opera, "Armide." The composition is recorded and reproduced by Dacler in his recently published handbook on the artist. This composition is undoubtedly to be ranked as one of the finest drawings of the whole XVIIIth century. Besides this masterpiece, there are two fine gouaches by L. G. Moreau l'aîné, with scenes in a park; a wonderful sheet in the same medium by Lavreince, representing King Gustav Adolphus IV of Sweden as a boy of fourteen. By Greuze there is a lively composition entitled "L'Enfant donne en nourrice," while by Blarenbergh there is one of the famous battle scenes, the original set of which is kept in Versailles. Hubert Robert is represented by a charming view of the Chateau de Blois, an interesting water color of untouched freshness.

Of the very few early drawings of the XVth and XVIth century, there is a "Self Portrait" by Dürer, made for the famous Heller Altar, which was destroyed shortly afterwards. A variant of this portrait is in the Berlin print room characterized by Winkler himself in the Lippman-Winkler publication as a copy, the Ermitage sheet being undoubtedly the original. Although badly preserved, it is still one of the most remarkable products in the field of German graphic art and a very personal document of Dürer himself. Finally there are some remarkable drawings by Altdorfer, Cranach, Urs Graf, etc.

French Savants Join Faculty of Yale University

NEW HAVEN.—Two outstanding French scholars have been appointed to the faculty of the Yale School of the Fine Arts to offer a comprehensive study of mediaeval art and archaeology. It was announced on March 3 by President James Rowland Angell. They are Marcel Aubert, teacher and author of authoritative works on mediaeval architecture and sculpture, and Henry Focillon, likewise an authority in the field of the art and archaeology of the Middle Ages. This distinguished double appointment, President Angell said, was made possible through the "generous collaboration" on the part of the Ecole des Chartres, the Ecole des Beaux Arts and the Louvre in the case of Professor Aubert and of the Sorbonne in the case of Professor Focillon.

"The appointment of such outstanding scholars as Professors Aubert and Focillon marks the most important move forward Yale has yet taken toward completing her curriculum of instruction in the history and criticism of art," President Angell said. "Already strong in the classical field, the next logical step was to develop that of mediaeval art and archaeology; this becomes a reality at the opening of the coming academic year."

The principal course to be offered by these men comprises, according to Dean Meeks, a detailed study of mediaeval art. It will run through two years and will be open to qualified students throughout the university. "This opportunity for advanced study," said the Dean, "will enable students specializing or concentrating in the mediaeval period to obtain a broad knowledge and vision of mediaeval life not only in the field of art but in archaeology, history and literature as well."

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Wide Range of Fine Paintings To Be Dispersed

(Continued from page 5)

Vernet, "Landscape with Figures," bearing the seal of the Royal Neapolitan Cabinet. This work is claimed by its owner to have been presented as a parting gift from the Queen of Naples to Lady Hamilton. From the Marlborough Galleries in London in 1903 was acquired "The Imperial City," attributed to Turner and thought to be the original draft for his "Ovid's Banishment from Rome." This work was once in the John Ogilvy collection in Paisley, Scotland. "Lady Hamilton as Latona on the Island of Delos" by Matthew William Peters came from the Thomas McLean Gallery in London in 1894. Also among the Stanford consignments are a "Pieta" signed "Antonius Vandyck pt.," an Isabey; "Landscape with Figures" by Velvet Breughel; "Meditation" by Caravaggio, acquired from the Martin Colnaghi Galleries, and a Poussin, which has passed through several fine English collections.

Important in the XVIIIth century portrait group is Beechey's "Admiral Earl St. Vincent," bearing the authentication label of Vicars Brothers of London (1914), prior to passing in 1916 into the possession of Arthur Ackerman and Son. Another work of the English school, the half-length "Portrait of a Lady in a Fur-Trimmed Mantle" by Sir Joshua Reynolds, was authenticated and guaranteed by Thomas Richardson & Son of London in 1895. "Mrs. Gouldney, Wife of Admiral Gouldney of Corsham and Daughter" is a most attractive delineation by Thomas Hudson. Of the XVIIIth century American portraits, one of the most interesting is the half-length "Portrait of a Lady," by Mather Brown.

Other canvases which should be mentioned are a small Diaz de la Pena, a Courbet, "On Guard," depicting a hound stretched out on the grass; and of the modern English school, a Brangwyn and "The Street Riot" by Augustus John, the last at one time in the Quinn collection.

The American landscape school is represented by such artists as Albert Ryder, Wyant, Blakelock, Lawson and Daingerfield, working in the older tradition, and by a water color, "Spring Landscape," by Marin, reflecting modern trends in a powerful shorthand.



"JEUNE FILLE"

By JULES PASCIN

A fine modern example in the sale of paintings from the collection of the late Dr. Reginald H. Sayre and other consignors which will come up at the American-Anderson Galleries on the evening of March 24.

RARE ART IN THE MOUNTBATTEN SALE

(Continued from page 5)

English porcelain will be included one of the largest pieces ever turned out by the Chelsea factory—a square shaped vase, twenty-two inches high, decorated with exotic birds on a bleu de roi ground.

Of the bronzes, many of which came from the Spitzer and Taylor collections, one of the most unusual is a pair of XVIIIth century Italian river groups, representing respectively, the sources of the Nile and of the Tiber.

Sir Edward's considerable working library will also be put under the hammer at this time.

1932 GUGGENHEIM WINNERS NAMED

(Continued from page 5)

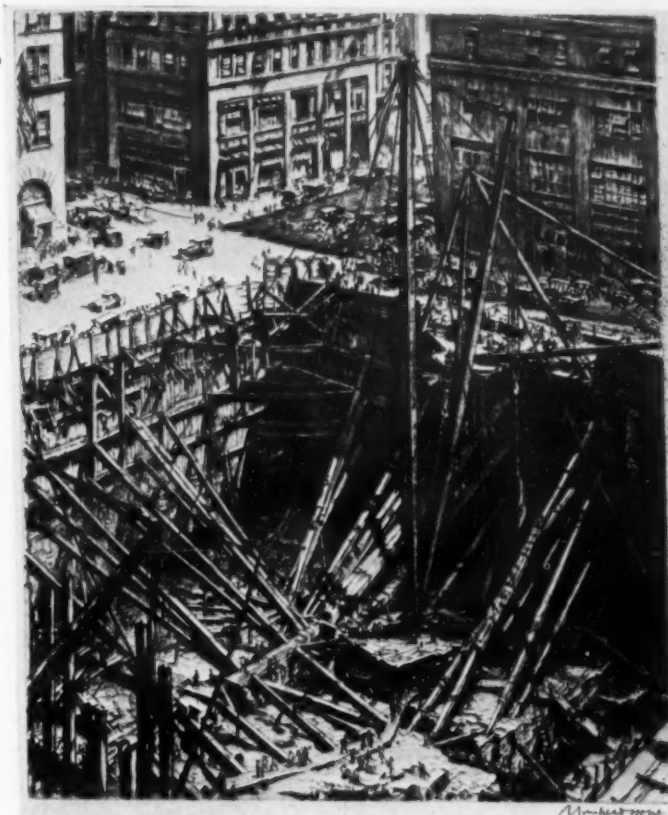
Antonio Salemme, while Benjamin Greenstein is not only a sculptor but a painter. All four reside in New York and all four will go abroad for creative work.

Howard Norton Cook of Granville, Mass., who is a black and white man, like Mr. Dasburg, has also designated Mexico as his chosen terrain.

And finally, a writer on art as well as other subjects has also been selected, Lewis Mumford, who requires first-hand European material in order to complete a book on "Form."

As a rule, the award carries with it a stipend of \$2,500 for a year.

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RARE VIOLINS IN LONDON AUCTION

LONDON—An unusual auction will take place in London on May 12 and 13, when Messrs. Puttick & Simpson will sell the stock of the firm of Messrs. George Withers and Sons at their Sir Joshua Reynolds Auction Galleries, 47 Leicester Square. The dispersal comprises a valuable collection of violins, violas and violoncellos by old Italian, French, English and other makers; together with the well known collection of old English violins and altos formed by the late Mr. George Withers. In addition there are valuable reference books on the violin and other stringed instruments.

Another important feature of the sale is the Paganini relics, from the collection of Signor L. G. Germl. These include the "Portrait of Signor Nicolo Paganini," painted by J. Bulwer, reputed to be the best known likeness of the world's renowned violinist; a marble bust ascribed to Canova; a plaster replica of the same; autograph letters to his attorney, Signor L. G. Germl, etc., and a fine half length portrait of the composer, G. F. Handel, by Thomas Hudson.

The firm of George Withers was founded in 1765, in Coventry Street, London, by Messrs. Norris and Barnes, who were succeeded by Messrs. R. & W. Davies. Passing later into the hands of Mr. Edward Withers Senior, and eventually to Mr. George Withers, the business was removed from St. Martin's Lane to 22 Leicester Square. Some years ago the collection was acquired by the two sons, Guarnerius and Walter George.

SIXTEEN BRUSH PAINTINGS SOLD

In the February 27 issue of THE ART NEWS was announced the sale of eleven canvases from the one-man show by George de Forest Brush at the Grand Central Galleries, among the rest, the portrait of "Nancy" having been purchased by the National Academy of Design for the National Gallery in Washington. Now that the exhibition has closed, sixteen paintings in all have been bought for various museums and private collections. This is the first time, says Erwin Barrie, director and manager of the Grand Central Galleries, in all his twenty-five years' experience in selling the work of American artists that so many important canvases have been sold at a one-man show. He feels that here is a hopeful omen.

—L. G. S.

PISANELLO'S ART IN PARIS EXHIBIT

At the Bibliothèque Nationale, which is now preparing for an exhibition commemorating the centenary of Goethe's death, a charming show of paintings, drawings and medals by Pisanello has been on view for several weeks. It was organized with great care and taste by M. Julien Cain and M. Jean Babelon, the latter authority having just published an excellent monograph on Pisanello. A number of rarities were thus secured for the exhibition that would not otherwise have been available. The Cabinet des Medailles possesses beautiful examples of Pisanello's masterpieces, and the Vallardi collection in the Louvre includes the most important group of his drawings in existence. The public, alas, seldom has an opportunity to see these wonders, but this time the two collections, very well displayed, have been supplemented by examples borrowed from private as well as public holdings. Several sheets of drawings have been lent by the Albertina Museum in Vienna and the Oxford Library, while in a separate showcase are medals from the Gulbenkian collection.

The artist signed even his medals "Pisanus pictor." That his work as a painter is inadequately represented in the exhibition at the Bibliothèque Nationale is due to the simple fact that very little remains of his oeuvre outside the frescoes at Verona and some three precious little panels in the National Gallery in London. Around the celebrated "Portrait of Ginevra d'Este," belonging to the Louvre, is grouped a series of paintings done in Verona during the last years of the XIVth century and the beginning of the XVth, which afford interesting comparisons with the paintings by Pisanello. A Virgin by Stefano de Verona, lent by M. Knoedler, has a background of flowers and animals analogous to that in the "Portrait of Ginevra d'Este." An "Adoration of the Magi," by the same painter, from the Verona Museum, bears marks of the northern, and perhaps provincial influences, that affected Pisanello as a young man. Mention must also be made of a curious "Episode de la Vie de St. Blaise," from a private collection in Italy, a fragment of which is reproduced in a drawing in the Louvre. Several panels from cassoni, lent by the Correr Museum in Venice, have figures related to those by Pisanello both in type and costume.

In the showcases, surrounding the Pisanello medals, are various fine specimens by his pupils and imitators: to wit, Sperandio of Mantua, Amadeo of Milan, Matteo de' Pasti and Leone Battista Alberti.—Paul Fierens.

Old Prints Bring Excellent Bids In Berlin Sale

BERLIN.—More than ordinary diversity was offered in the sale at Hollstein & Poppel's on February 24 to 26 of French and English color prints, mezzotints, drawings, watercolors and oils. Attendance was large, and bidding very active. Though the prevailing economic situation precluded record figures, an encouraging atmosphere was felt throughout the entire three days. A few of the highest prices are as follows:

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Wheatley: "Cries of London," Plate 3.....	1,450
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Henry Alken: 4 sheets, "Newmarket," "Ipswich," "Ascot," "Epson".....	2,150
Henry Alken: 4 sheets, "Fox Hunting".....	1,100
Henry Alken: 6 sheets, "A Cockney's Shooting Season".....	840
Henry Alken: 6 sheets, "My Stud".....	850
Henry Alken: 7 sheets, "Some Will and Some Won't".....	700
Henry Alken: 7 sheets, "Sporting Discoveries".....	530
Henry Alken: 6 sheets, "Humorous Miscellanies".....	510
J. Dean Paul: 4 sheets, "A Trip to Brighton".....	800
J. Dean Paul: 12 sheets, "A Trip to Melton Mowbray".....	1,650
James Pollard: 3 sheets, "Stage Coach," "Four in Hand," "Tandem".....	1,750
Charles Turner: 4 sheets, "Coursing".....	1,050
Dean Wolstenholme: 4 sheets, "Fox Hunting".....	3,600
Dean Wolstenholme: 4 sheets, "Coursing".....	1,200

F.T.D.

JAPANESE ART IN GIFT TO BERLIN

The Japanese government has donated to the Museum of East Asiatic Art in Berlin fourteen paintings by contemporary Japanese artists. These works were among the most admired entries in last year's exhibition of modern Japanese art at the Academy of Fine Arts in Berlin.—F. T. D.

MR. ELIAS SIMMONS SOON TO RETIRE

LONDON.—The oldest frequenter of Christie's, Mr. Elias Simmons, the dealer, is to retire, reports A. G. R. Carter in the London Daily Telegraph. Now aged eighty-three, he was taken into his father's business in 1859, "to finish off his schooling." His mother was a very shrewd judge of antiques also, and young Elias learned much from her. Gladstone was a frequent caller at the Simmons's shop, and had many a chat with the old lady. Long before Sir Joseph Duveen's father—the first Sir Joseph—came from Hull to London in 1879, Mr. Simmons used to meet him at country sales, and it was on a journey to Beverley that Duveen told Simmons that he was going to London, and that he "would beat the lot."

One of Mr. Simmons' experiences was to discover a Frans Hals portrait of a cavalier at a sale in Brixton nearly fifty years ago. He was able to win it for only £25. The same evening it was stolen, and Mr. Simmons had never seen nor heard of the picture (worth many thousands today) since.

On March 9-10 a sale was held of a portion of Mr. Simmons' remaining stock, containing many attractive pieces of French furniture.

Mr. Simmons' son, Mr. Isaac Simmons, the well known dealer who formed many important art collections, is now in New York, accompanied by Mr. Harry Simmons.

C. A. A. ANNOUNCES ANNUAL MEETING

(Continued from page 5)

Speakers at other sessions will include: Herbert E. Winlock, director of the Metropolitan Museum of Art. R. F. S. Starr of Harvard University. Herbert J. Spinden of the Brooklyn Museum.

Charles B. Morey of Princeton University.

H. H. Von Der Osten of Johns Hopkins University.

David M. Robinson of Johns Hopkins. John Marshall Phillips of Yale University.

Lionello Venturi. Jean Capart of the Museum Cinquantenaire, Brussels.

Frederick P. Keppel, president of the Carnegie Corporation.

Frederick A. Whiting, president of the American Federation of Arts.

Simultaneously with the three-day convention, several special exhibitions have been arranged for. At Association Headquarters, 20 West 58th Street, will be shown "A Survey of American Painting" (from folk art to work of the present day). At the Harlow McDonald Galleries the Society of American Illustrators will hold its Thirtieth Annual Exhibition, during which certain members are to make fifteen minute sketches to be sold at \$5 apiece for the benefit of unemployed artists. And at the Yamanaka Galleries seventy-five Omiye prints and paintings will be on view before being circuit by the College Art Association.

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EXHIBITIONS IN NEW YORK

ARTHUR DOVE

An American Place

Arthur Dove invariably follows the annual Marin and O'Keefe exhibitions at An American Place. For twenty years Alfred Stieglitz has stood by this "authentic American painter," helping him win his fight for pictorial independence through the thick and thin of an independently minded artist's struggle for recognition. Once upon a time Arthur Dove was a leading illustrator with a flourishing and lucrative practice, but there was something deep within his aesthetic make-up that was not to be denied, and so he struck out to lead his life on a purely self-determined basis. Year after year he comes resolutely before the public with his sincerely wrought fantasies, fantasies based on solid, everyday facts brought into final resolution through the alchemy of the artist's abstract leadings. He shows, as before, a group of the little water colors studies that serve as point of departure for the larger oils, and it is interesting to observe how he makes the transition from the one to the other. Particularly is this process exemplified in the case of a tugboat's superstructure, plainly visible in the preliminary study, but becoming, as he gets into the meat of the thing, a jaunty, complicated system of color areas and criss-crossing lines. What were once portholes become dazzling sun-spots with auras visibly spreading out across the pattern. This particular example of his abstractionism is perhaps the best of the new group, for it is livelier in handling and brighter in color than most of the oils. Dove is apt to turn out rather somber blunt-edged patterns for the most part, except when a certain tropical burst of yellow streaks through his spectrum. He is, like Marin, one of those down-to-the-earth fellows, and no matter how far they may take their patterns aloft nevertheless they have their roots deep down in solid sub-soil.

GEORGINA KLITGAARD

Rehn Galleries

After an absence of some three seasons from the galleries Georgina Klitgaard gives us a one-man showing of her latest work at the Rehn Galleries, thereby proving how well her landscape painting has profited during this considerable interim. Her Woodstock landscapes of other years, charming panoramic visions of those happy hills and vales that have been so considerably hymned by the Woodstock colonists, are followed by the same views, beginning to take on fresh values. Her vision grows more selective, her handling of pictorial data more incisive. Her large and dramatic "Wittenberg," the "Spring Morning" with its spaciousness and coherence of design and the lively "Orchard" with blossoming trees at peak of perfection, all are greatly advanced over the earlier work, such as "Winter in Bears-ville," which is included in the exhibition. Mrs. Klitgaard also shows some attractive water colors, mainly flower studies, and she includes a couple of portrait heads that do her credit.

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This interesting sculpture is from the private collection of Mr. Edward P. O'Reilly of the Plaza Art Galleries.

EUGENE BERMAN

Julien Levy Gallery

One of the younger men painting in Paris, Eugene Berman, strikes a somber classical note very much at variance with the more ebullient productions of the present School of Paris luminaries. Through some particular kink in his pictorial make-up this Russian artist, so definitely matured at thirty-three, harks back to those recurrent periods of restrained romanticism that are ever and again popping into fashion, but he invests the architectural formalities of the Italian Renaissance with an all-pervading note of sonorous mystery (particularly in the paintings) and a winged inventiveness of accent and line (in the drawings) that lifts them wholly into our own time. The solemn scenes that he puts

on canvas—dark subterranean corners brought to light and adorned with figures that crouch and stumble and fall in their groping—are strangely moving, intensely personal and wholly modern. They are difficult at first to get at, perhaps because their excessively low tone prevents a ready access. But lived with I should imagine them possible of much communication of the spirit. In the drawings there seems to be a wholly different approach to picture-making, and these are so buoyantly achieved that I suspect the painter's style will undergo considerable change before long. Even now his most recent canvases, I am informed, are being keyed up to a considerably higher pitch. Although Berman is little known in this country (he has been seen only once before in the New York galleries), he already has a considerable following and is represented in several private collections of importance. Mr. Levy has done well in bringing him to our further acquaintance.

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FLOWER PAINTINGS

Marie Sterner International Gallery

Marie Sterner's display of flower paintings in her new International gallery fully lives up to its name. The artists included in this spring-time bevy hail from some eleven countries, with one or two hybrids thrown in, and we see the gentle art of flower painting in a pleasing variety of form. E. Barnard Lintott's latest work, a study of red and white carnations, is quite the handsomest thing that he has done in this direction, and there are three other charming flower studies by him on view. Paul Bartlett, Ernest Flene, Frank London, Maurice Sterne, A. M. Datz and Nan Watson are the Americans on Mrs. Sterner's list, while Vadim Chernoff, Bertha and Elena de Hellebranth, Edvard, Prax, Radda, Rubin, Simkhovitch, Springchorn, Verburgh and Angele Watson form the European contingent. Ebihara is the sole representative of the Orient.

GARDEN SCULPTURE IN VARIOUS GALLERIES

The fortnight before Easter finds the New York galleries generously adorned with garden wares of various sorts. With the annual Flower Show making the Grand Central Palace the main rendezvous for all lovers of the beautiful, the dealers are well within their rights in assembling timely groups of sculpture and garden fixtures that will appeal to the householder, whether he has a sunken garden of majestic proportions or merely a cozy little Manhattan backyard needing the right touch to make it an oasis of peace and beauty through the blossoming months.

The Averell House, having already made a considerable name for itself by virtue of its sympathetic and expert handling of antique and modern sculpture during the current season, offers a new group of fine pieces that have special reference to the vernal season. A "Seal Fountain" by Wheeler Williams is one of the main attractions, with its handsomely modeled bronze animal topped by a silver ball that dances in a glistening water-spout. Paul Manship's latest composition, a high-relief "Pegasus Rampant on Clouds," is arranged with garden setting, and Elsa Schmid's newest mosaic conception, a wall-fountain with duck motives, is also a feature. John Flannagan's unusual and emotionally sincere stone carvings of animals, William Zorach's "Child on Horse," Heinz Warneke's stone "Bear" and animal figures by the Bavarian sculptress, Renée Sintenis, are seen to advantage.

Wrought iron grilles which are part of a complete Anglo-Italian arbor are hung in the main sculpture gallery, and there is a considerable showing of English XVIIIth century "steel-work" furniture. A two-flight stair-case from a Portland Square residence in London is one of the fine things on view, and there is, among the multitude of interesting garden objects, a superb well-head from Stow House, Buckinghamshire.

The ninth annual exhibition of photographs illustrating work of the members of the New York chapter of the American Society of Landscape Architects is in progress at the Ferargil Galleries. More than one hundred photographs of recent accomplishments in this special field of design have been chosen from a large list of entries, and



PIANO CASE BY DUNCAN PHYFE, WITH WORKS BY GIBSON AND DAVIS

This interesting piece, which was included in the Girl's Scout Loan Exhibition, appears in the early American collection of the late Louis Guerinian Myers, to be sold at the American-Anderson Galleries on April 8 and 9.

they have been handsomely disposed throughout the main galleries. Recent phases of landscape gardening, both public and private, including parks and parkways, golf courses, layouts for private estates, formal and informal planting, flower gardens, rock gardens and so on are to be studied. In the lower sculpture gallery are examples of American sculpture by such well known artists as Wheeler Williams, Betty Burroughs, Antonio Salemme, Seymour Fox, Piccirilli, Brenda Putnam, Wharton Esherick and Paul Manship.

At the Grand Central Galleries another important showing of garden sculpture is in progress. The work has been concentrated in the large Sargent Gallery, where many of the outstanding works executed during the last two years are featured. Among the scul-

tors represented are Herbert Adams, Robert Aitken, Evelyn B. Longman, Chester Beach, Gaetano Cezare, Allan Clark, Mabel Conkling, Cyrus E. Dallin, Gleb Derujinsky, Hunt Diederich, Anthony di Francis, Abastenia St. L. Eberle, Laura Gardin Fraser, Harriet Frishmuth, Rachel M. Hawks, Malvina Hoffman, Anna Hyatt Huntington, C. Paul Jennewein, Max Kalish, Isidor Konti, Mario Korbel, Benjamin T. Kurtz, Anna Coleman, Ladd, Georg J. Lorber, Edward McCartan, R. Tait McKenzie, Frederick MacMonnies, Hermon A. MacNeil, Oronzio Maldarelli, Alvin Meyer, Harriet G. Miller, Edith B. Parsons, Attilio Piccirilli, A. Phimister Proctor, Brenda Putnam, Lucy Perkins Ripley, Victor Salvatore, Edward Field Sanford, Janet Scudder, Paul Fjelde, Grace Talbot, Bessie Potter Vonnah and Adolph A. Weinman.



AROUND THE GALLERIES

John E. Hutchins is showing recent oils at the Montross Gallery, work that reflects the artist's wide command of the water color technique. He knows enough to keep his tones limpid and his paint thin enough to let the undersurface of the canvas glimmer through, thereby gaining a decidedly luminous tone and a pleasing vivacity of brushwork. He makes certain still-arrangements into very lively patterns, his large "Window" being about the best. He handles figures and landscape with equal felicity, and I specially noted a small woodland scene, "Creek at Tappan," as particularly typical of Mr. Hutchins' style.

George Pearse Ennis, engaged at present as head of the Sarasota Art School in Florida, is giving his host of imitators a hard row to hoe from now on, if the recent water colors on view at the Babcock Galleries are any test of his changing style. The typical Ennis water color that has served so many art students as pattern and guide is being reconditioned to a surprising degree, and these scenes of tropical climes, while obviously from Mr. Ennis's hand—he still clings obstinately to those blue-greens that lie at the base of his spectrum—are so vigorously patterned, so dramatically informed that it is more or less a matter for loud cheering, inasmuch as this

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painter seemed about the last of the arrivals open to any special progressiveness. His large panoramic "Clearing a Bayou" is distinctly of the new order, and "The Black Squall" is one of the finest water colors of the year. He is indeed to be congratulated, and if his new pupils in Florida can catch on to the new Ennis as well as the Manhattan ones did the old, we shall have a lot of promising youngsters to be accounted for.

John Becker gives us a lively sextette with his "Six Young Europeans" now on view at his Madison Avenue gallery. Eugene Berman, also to be encountered at Julien Levy's gallery in a one-man show, easily tops the list with his neo-classic line drawings in which style and mood are rarely blended. He is one of the younger moderns from Paris who seems destined to make his mark in this country ere long. There is something immediate and irrevocable about his art, and my advice to collectors is to start right in collecting. Kristians Tonny, a Dutch painter born in Paris, is the only other on Mr. Becker's list who has been shown before in New York, at least to my own immediate knowledge. His white-on-black fantasies, with horses and men in intricate parade, were seen briefly at Marie Harriman's last season. Fritz Weigmann and Francis Gruber, German and Alsatian respectively, show abstract canvases more or less reminiscent of the leaders of the School of Paris, while Stanley Hayter (English born but Paris trained) and André Fraigneau (straight French) add Picasso-like surrealisms and delicately mannered sketches in water color

(again respectively). Anyone anxious to keep up with the latest work along modern lines should drop at the Becker Gallery. They will not be disappointed.

The Daniel Gallery gives Nicolay Cikovsky his first one-man show, if I am remembering correctly. His fine pictorial sense has been brought forcibly to our attention at other times at this gallery in various group exhibitions, and I am glad that Mr. Daniel has seen fit to give him the gallery to himself, for he has well earned such distinction. He comes off best in his outdoor canvases, although he has mastered most of the intricacies of still life painting. At any rate, river-side scenes are certainly "top-hole," as they say, individually managed, with little or no slack to them, and brightly annotated. Mr. Cikovsky is sure to provide Mr. Daniel and his public with increasing proof of a well-grounded and advancing talent.

Emil Ganso with recent prints and drawings is giving our good friend, E. Weyhe, additional assurance that his patronage has been much availing, ever since that eventful day when Mr. Ganso awoke to the fact that he had no longer mixed batter and dough with his painting materials. He works in a variety of media, and gets a variety of tonal effects in his prints. Mr. Weyhe informs me that Mr. Ganso is working out some original schemes in a sort of wash lithography that is extremely difficult to handle, but the landscapes that he has done in this way are quite the best things he has yet shown, and they escape completely any hint or trace of the Pascin formulae that have invaded Mr. Ganso's style from time to time. He gains all the time in command of line and accent, but it would be well if he managed in his studies from the nude a still further reduction from that Pascin flavor that seems to be so much the vogue in our local studios.

At the new Little Passadoit Gallery in East Sixtieth Street recent paintings by that lively Parisian-San Franciscan artist, Jane Berlandina, are to be seen. Mme. Berlandina is best

Unusual Radio Lectures on Art Given by Sachs

Mr. Maurice Sachs, the well known authority on modern art, is speaking each Monday night at 8:15 on the radio over station WRNY. Three lectures on Picasso, Coteau and Matisse have already been given in this series which has met with a most enthusiastic reception. On March 21 Mr. Sachs will speak on Utrillo and on the 21st on Proust. It is interesting to note that these fifteen minute talks constitute the first radio broadcasts of this duration, devoted solely to the work of one artist.

known here for her spontaneously evolved flower and figure pieces done in aquarelle, but she has not been content, according to the present demonstration, to remain within the limits of her water coloring, for she has taken to working in heavy impasto that tends to dampen her style to a considerable degree. She has made some headway with the more refractory oils, and there are many passages that show the typical Berlandina fire and thrust. But as yet I feel that she is at her best in the lighter medium, as exemplified in the clever and often audaciously planned glimpses of flowers and fruits that at their best have a sort of Redonesque bloom to them.

Another of J. B. Neumann's numerous protégés is making a metropolitan debut at his New Art Circle, Lillian Abrams, a local abstractionist with a considerable flair for arresting pattern and swiftly moving form. She has pondered deeply on the various innovations that the School of Paris has launched upon a more or less resisting world, and looked with special concern at the elongated figures that Picasso plays with so engagingly from time to time. She has a vivid sense of modern dynamics, and when her pictorial enthusiasms get shaken down a bit into more individual formulae, Miss Abrams will undoubtedly give us something notable. With Mr. Neumann's backing and a more extended point of view of her own immediate resources she should find herself launched on an even more compelling and exciting chapter of painting.

The Macbeth Galleries are showing recent paintings by Frederick C.

Frieeseke and Jay Connaway. Mr. Frieeseke's winter scenes are something of a departure for this painter who has so long kept within the colorful confines of the flowering months. Mr. Connaway's small canvases deal realistically with the New England seacoast, more or less in the conventional manner that has sprung up after the pattern Winslow Homer set for us so successfully.

At the Morton Gallery is recent work by Saul and Sam Weinik, both individually minded painters with style and stamp. Mr. Saul's painting possesses a fine sincerity, that shows in not only his still-life compositions—the large group with melons is easily his show-piece,—but also in his figure work. Mr. Weinik is more modernly inclined, and his semi-abstract figures are tinged with fire and invention. His prints, done with white line on black, are equally inventive, and are technically of considerable interest.

Elsewhere in the galleries we have recent work by Emanuele Romano at the S. P. R. Penthouse Galleries (cast in a considerably different mold than hitherto); imaginatively paintings and portraits by Count de Kervily at the Balzac Galleries; costume designs from the Dutch provinces by Gratiane de Gardéanne and Elizabeth Whitney Moffat at the Arden Studios, paintings by Martin Kalnz at the Dudensing Galleries, oils and water colors by Edith and Fred Nagler at the Delphic Studios, and recent work by Hildegarde Hamilton at the Pen and Brush Club.

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Editors { RALPH FLINT
MARY MORSELLEntered as second-class matter, Feb. 5, 1909, at
New York Post Office, under the Act of
March 3, 1879Published weekly from Oct. 3 to middle of June.
Monthly during July, August and September.

SUBSCRIPTION RATES

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Vol. XXX March 19, 1932 No. 25

THE RADIO CITY ART
COMMISSION

More and more the mystery shrouding the construction of Radio City begins to clear, and the latest move toward assuring the harmonious outcome of Manhattan's first consciously constructed art center is by far the most reassuring news yet broadcast. In selecting five men of authority to form a board of control to collaborate with the Radio City architects in the matter of all ornamental and decorative detail for the eleven buildings that will rise out of the ashes of one part of New York's famous brownstone region, a move has been made that argues vision as well as sanity. With Messrs. Edward Forbes, Paul Sachs, Herbert Winlock, Everett Meeks and Fiske Kimball, all officially connected with depots and institutions of art of the highest standing, in charge of Radio City's policies of embellishment, the future of New York's newest civic adventure seems rosy indeed. No longer do we need to fear what a host of ambitious muralists, bent on self-expression at any cost, may do to the waiting walls of Radio City, nor do we need to concern ourselves further over anachronistic and tasteless innovations and appendages.

While the general aesthetic complexion of Radio City's new art commission argues a distinctly conservative tendency, it is probably the most desirable type of committee for a work of this nature. Indeed, any ultra-radical scheme might easily result in failure and confusion, for Manhattan seems yet a long while off from changing its spots architecturally to any considerable degree. This matter of privately selecting a board of control for the artistic development of such a huge and far-reaching project as the new Rockefeller development should



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(1200-1900)

By Claire Batigne

Publisher: Alfred Knopf, N. Y.
Price: \$3.00.

give a welcome impetus to further committees of similar nature. Men of authoritative standing in the arts, given such opportunities to exercise artistic judgment, will do much in establishing helpful precedent in this country, particularly in centers where matters of art are more or less up in the air. The success of Radio City may furthermore easily be the opening wedge for wholesale reclamation of Manhattan's less desirable precincts. If this new project can be made a commercial as well as an artistic success, it is not difficult to foresee our audacious island blossoming like the proverbial rose. All the best wishes in the world go with the gentlemen appointed as guardians over Radio City's aesthetic destinies.

OBITUARIES

DWIGHT WILLIAMS

Dwight Williams, formerly an instructor in art in various schools and of late years concerned with the restoration of old paintings, died on March 12 at the age of 75 at his home in Cazenovia near Syracuse, N. Y. From 1889 to 1892 he was director of the art school at Norfolk College and from 1894 to 1898 he taught art at the National Park School near Washington. His work has been shown at the National Academy of Design and at the Atlanta and the Louisville exhibitions. He was unmarried and a member of the Sons of the Revolution.

ETHEL KERNS-
FLANDREAUX

Ethel Kerns-Flandreaux at the age of 37 died on March 11 following an operation. She was a writer as well as a painter. Surviving are her husband, Frank A. Flandreaux and her parents, Mr. and Mrs. Samuel P. Kerns, of East Williston, L. I.

GEORGE AUDLEY

The London Times reports the recent death of George Audley, at the age of 68, a retired Liverpool business man and a generous patron of art. A few years ago one of his gifts was a donation of £50,000 to enlarge the Walker Art Gallery in Liverpool. And during fifteen years he has frequently enriched this institution with many pictures and other works of art. Of these, forty-two canvases of the Victorian period are said to be worth between £8,000 and £10,000. He was a member of the Liverpool Corporation Arts Committee, and himself owned a large private collection of pictures, for the most part by modern English artists.

ograph on the exhibition he calls it "the ideal museum, the sort of thing one creates only in a dream." In their endeavor to "leave no stone unturned" in bringing together the most typical masterpieces of each period, French officialdom had even gone so far as to procure many objects never before removed from native soil. Such, for example, was the reliquary of the Xth century from the tiny city of Conques, a seated statue of Sainte Foy in wood covered with gold and encrusted with gems and enamel. Also there must be mentioned the priceless manuscripts lent by the Bibliothèque Nationale, forming an uninterrupted collection from the time of Charles V in the XIVth century to the present day.

Mme. Batigne in telling the story of the organization of the exhibition states that of the thousand entries chosen the Louvre contributed more than a hundred pictures and an equal number of *objets d'art* and pieces of furniture. As for the surprisingly large number of pictures from provincial museums, the authorities who selected the exhibits "were amazed at the enormous material they had to choose from, and this survey brought to their attention certain treasures hitherto unknown or forgotten." She tells us further that the cathedrals, like the *musées régionaux*, were difficult to convince of the national importance of their cooperation. Then, of course, outside of France collections both public and private were curried in order to discover the finest exemplifications of French art available anywhere from VIIIth century gold objects inlaid with a Roman cameo down to the canvases of Cézanne and Gauguin.

In this exhibition, says Mme. Batigne, one sensed "an order, a clarity of vision, a simplicity and a frankness in the realization, and always a restraint, that is typical of the French mind," no matter if foreign influences did come in at times. This exhibition, she concludes, was "the story of a nation—its formation, its life, its mind and its very soul—made by thousands of artists, painters, sculptors and artisans, brought from all corners of the world and assembled in a manner so perfect that it seemed but one great picture."—E. W. P.

LONDON LETTER
By Louise Gordon-Stables

The proposed ten percent tax on imported works of art has recently caused a considerable stir in the art world. Although there is every probability that old masters will be exempt and that only the moderns will be thus penalized, the tax, if introduced, will cause serious difficulties to art dealers. Through placing an embargo on exhibitions of foreign work, capital is likely to be locked up to an extent highly inconvenient and cramping, even in the most flourishing times. Canvases brought over here for display must often be retained for a considerable period until a potential purchaser makes up his mind. Moreover,

it may be desirable for such works to be hung in provincial shows, arrangements for which cannot always be made immediately. Many pictures are now sent to England on approval, but in the future it is likely that very few such works will cross the Channel, neither side being anxious to accept the burden of the tax.

The English artist, whom the tax is presumably intended to benefit, is no more pleased with the notion than the dealer. Some of his dissatisfaction is doubtless due to well founded fear of reprisals. He sees his own work banned or at least very greatly discouraged abroad and would prefer to face foreign competition in the home market, rather than let such a state of things come to pass. In any case, he has a distinct objection to seeing his output classed as a purely commercial affair, and insists that art should be regarded as something quite apart from all tariffs and exclusions. Likewise, the amount that the State would be likely to levy from a tax of the sort proposed would, after the deduction of additional official salaries, prove so small that the benefit would hardly justify its imposition. Moreover, the disadvantage accruing to the private and public collections in our midst must be considered. The suggested age limit for works of art, that should be admitted tax free, is a hundred years.

Galleries featuring modern art are reporting an improvement in business. The moderate prices which many artists are now placing on their work are, of course, advantageous, but I have been surprised to hear that even some of the young, unknown men are able to congratulate themselves on the market. The majority of those who have already made their own niche are discovering that they can mark time quite comfortably. At the Greater Galleries, where I went to see Beatrice Parsons' garden pictures, I was told that recent sales averages had been quite satisfactory and at the Redfern Gallery, now holding a show of Epstein drawings, there were, even at the private view, an appreciable number of sold marks. No doubt there are many investors to whom these drawings, uniformly priced at twenty guineas, make a strong appeal. As usual, the exhibition has brought forth a good deal of derision, reproach, protest and other manifestations of disapproval and misunderstanding that accompany any Epstein activity. The examples on view are essentially sculptors' drawings and when one has said that, one has said a good deal. Although their strange, compelling power cannot be denied, it must be confessed that most of these works are more suited to being kept in an album and drawn forth occasionally than to be hung on the walls for continuous enjoyment. With their definite Hebraic suggestions, these illustrations to the old Testament have a mystical and imaginative quality. The use of water color is free and effective. The figures have solidity, yet suggest a little too forcibly that they may be only notes for a sculptured group. At any rate, judging from the number already disposed of, the show will be completely sold out when it closes.

At the Seven and Five show at the Leicester Galleries, sales reports have also been good. This is one of the most revolutionary societies in our midst and produces work that is sometimes stimulating, often baffling and always interesting. One cannot go all the way with Ben Nicholson or even find the work of Mrs. Winifred Nicholson wholly satisfying, but at the same time one appreciates the simplifications for which both artists strive. The sculpture, which embraces a number of different materials, is chiefly interesting for its technical adaptations to such materials as alabaster, boxwood, slate and anhydrite. But there is a tendency to introduce those distortions for distortion's sake, which are a curiously attractive pitfall for the modernist carver.

At the Leger Gallery one finds a collection of canvases by Anton Lock, an artist who specializes in studies of draught horses—great, powerful, lusty animals, whose force and drive obviously exercise a superlative attraction. The artist is exceedingly expert in suggesting the movement and muscular strength of the horse as he plods uphill with a heavy burden, hauls his load across the land or climbs some steep hill, slippery after rain. He has a rugged style, very acceptable after the smooth, glossy type of horse-painting to which we are usually treated.



"THE SHEIK'S FAVORITE," By LOUIS EILSHEMIUS
Included in the second cycle of the artist's work, now on exhibition at the Valentine Gallery.



"BELLES OF INDIA," By LOUIS EILSHEMIUS
Included in the second cycle of the artist's work, now on exhibition at the Valentine Gallery.

PARIS LETTER by Paul Fierens

A retrospective of the sculpture of Joseph Bernard is now on view at the Orangerie. This artist was an interpreter of feminine grace, and his frequently reproduced dancers and water carriers have both charm and harmony. Bernard was almost too well known as an intimate sculptor, and his little bronzes—smaller versions of his large figures—seem to be the necessary complements for the commodore and occasional tables of Ruhlmann. We are, however, less familiar with this artist's outdoor sculpture, although he executed the powerful monument to Michel Vernet, the stone original of which is to be found in Vienna. In the present exhibition we may admire a bronze reproduction of this work on the terrace of the Tuileries. It is to be regretted that the artist did not have much opportunity to work in the architectural style for gardens. His *oeuvre* as a whole has an imprint of elegance, tenderness and harmony which give it particular interest in view of our present researches into decorative style. The inspiration is a little slight and expressions repeat themselves, but the gestures are always noble and the execution that of a consummate technician.

The calm and seductive work of Joseph Bernard has been brought together in the galleries devoted a short time ago to the violent and tempestuous Bourdelle. One can scarcely imagine a more striking contrast.

The Union of Modern Artists is a group of young architects and decorators who three years ago left the old Société des Artistes Decorateurs feeling that they did not have enough elbow room in these quarters and might do better to hold an independent show. The hospitality of the Musée des Arts Decoratifs has now been secured by this group, and they have organized a very ingenious presentation of interiors, furniture and other projects. Their credo is "functionalism," but French individualists are never completely successful in discarding their personal tastes and phantasy. Almost all the members of the Union des Artistes Modernes have been converted to the use of metal for interior decoration. The only exceptions are René Herbst, who works very intelligently in wood; Soquat, who favors wicker, and Pierre Charreton, who uses delicately assorted colors. Andre Lurcat shows remarkable plans for a group of school buildings. Helene Henry always creates the richest and simplest textiles. Another section, with the delicate and plastic inventions of Paul Colin and Carlu, is the most original in the exhibition. Here are shown the poetic "photomontages" of the young Russian decorators, who as leaders in the field of stage decor, can give many lessons to Western Europe.

On February 20 the new installations in the Musée Guimet were thrown open to the public. We were agreeably surprised to find that the new, well-lighted galleries on the ground and first floors held fewer objects than before, arranged so as to

emphasize the finest pieces in the collection. The section of Khmer sculpture has been enriched by numerous pieces offered by the government of Indo-China, which were recently loaned to Paris for the Colonial Exhibition in Vincennes, in the reconstructed Temple of Angkor. The new Indian galleries have been opened to the public and the Pelliot and Baet collections have been re-classified. Finally, among the recently acquired curiosities, frescoes and stucco work brought from Afghanistan by the Haekin-Carl mission, are especially notable.

Great changes are under way at the Louvre. A credit of twelve million francs has been given this museum. In order to create new galleries, the Court of the Sphinx, leading to the facade built by Le Vau in 1661, has been covered with glass. The gallery thus formed will have a length of 500 meters and will be reserved for the large Greco-Roman monuments. Under the Court of the Sphinx a lecture hall will be built which will have a seating capacity of 1,000 persons.

The "Cour de l'En-Cas" will be transformed into a sculpture gallery, permitting the distribution and future re-

grouping of the Mediaeval, Renaissance and modern sculptures. On the top floor, forming part of the fine impressionist gallery, a new exhibition room for painting has been created. Works for study purposes and the restoration department have been changed to the top floor to make room for the installation on the second of three new galleries for XIXth century paintings.

The installation of three electric transformers and of a network of cables, bring about the lighting of certain hitherto dark galleries, during the intermediate period before the complete reorganization of the lighting of the museum.

All of these improvements are part of a general plan for transforming the Louvre, which will require several years for complete realization.

Among the special February exhibitions, one of the most remarkable was that of watercolors by L'Hote at the Portique. In these works, which are all of great freshness and spontaneity, the artist reveals the same intelligence as in his paintings, combined with more liberty and an irreproachable grace.

Savinio and Seligmann, two imagina-

tive painters, who evoke both monsters and dreams, have recently held exhibitions, the first at the Vignon Gallery, the second at the Jeanne Bucher Gallery. Both show canvases influenced by surrealism and revealing curious and decisive personalities.

Finally, at the Vignon Gallery, Calder has installed for a fortnight's showing his militia of creations in wire, bent into squares, discs, spheres, etc., the whole moved by electricity and producing within the limitations of their medium, effects which are sometimes indefinably charming and sometimes irresistibly comic.

An important painting prize, founded by M. Jacques Darnetal, will be given next spring either to a young French artist or to a foreigner working in France. The laureate will be chosen by a jury composed of amateurs, men of affairs, writers, museum curators, theatrical leaders, etc., in an

invitation exhibition of painters selected by twenty-five critics.

The first jury, that of the critics, has already had its session with Mr. Jacques Darnetal. Since each critic was allowed to vote for four artists, the same names have been found on many lists. Hence some sixty of the "repeats" have been designated for the prize. Among the critics' favorites, one finds Charles Blanc, Brianchon, Roland Oudot, Therese Debains, etc. The writer could not conceal his votes for Eugen Berman, Leon Zack, Christian Berard and Alexandre Garbell. The competition seems to have been a good idea and the prize is much talked about in artistic circles. The names of those selected fly from mouth to mouth, which is already an excellent result. Jacques Darnetal will succeed in provoking rivalry among painters and in bringing their work to the attention of a public that has been somewhat sleepy during recent months.

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CURZON SALE TO BE HELD IN APRIL

(Continued from page 5)

Hoppner appear in the collection. The Vigée LeBrun was given by the Duchesse de Polignac to Mrs. Henry Seymour and inherited by the Seymours of Knoyle.

Other paintings in the collection include a "Madonna and Child with a Kneeling Saint," by Bernardino Luini; a "Madonna and Child," by Cennino Cennini; a "Virgin Mother and Child and Saints," by Girolamo de Santacroce, shown in the exhibition of Old Masters, Royal Academy, 1885, and in the Exhibition of Venetian Art, 1894; and a "Madonna and Child," by Gianpietrino.

A small choice group of English XVIIIth century mezzotints and an important series of five Brussels tapestries also occur in the collection.

GALLERY NOTE

Pierre Durand-Ruel of the firm of Durand-Ruel is leaving for Paris on March 22 on the *Ile de France*.

Rochester Holds Fine Loan Exhibition of Colonial Art

ROCHESTER.—Out of the homes of Rochester and the cultural background of the Genesee Valley the Memorial Art Gallery of Rochester has assembled an exhibition which is stirring local interest to a consciousness of its own aesthetic history and to an appreciation of the value of the utilitarian arts. It is the outstanding event in the eighteen years of this gallery's existence. From joiner's work in slat-back chairs and pine tables of the pioneer period to highly sophisticated carved and veneered cabinet-making an unbroken succession of pieces present the evolution of American furniture for nearly two hundred years. As a setting, ten domestic interiors from 1665 to 1825 have been contrived, with the addition of two museum rooms formally arranged, the one with furniture of the provincial type and the other with Chippendale, Heppelwhite and Sheraton pieces, not to mention portraits of

the period. And in Sculpture Hall are collections of XVIIIth and XIXth century glass, porcelain and silver of English as well as American make.

The earliest period (1665-1750) is exemplified by three rooms reflecting the primitive conditions of a pioneer community, because of whose lower middle class slowness to adopt the fashionable architectural forms and furniture styles of the day the late Elizabeth and early Jacobean types are used. The combined kitchen and living-room, dating from about 1700 and built of feather-edged boards, contains simple rectangular pieces such as a carpenter would make. In the sitting-room of twenty-five years later the furniture, in native woods, begins to show lighter and more graceful lines. And in the bedroom the Queen Anne bed, dated 1740, has chamfered posts and its original glazed chintz hangings.

The Baroque or second period (1750-1790) reflects the greater luxury which came in with political security and growing wealth, and in the representative Chippendale drawing room and hall we see the establishment in Amer-

ica of the influence of the great English designers.

From Gallery C through Gallery H the classical revival (1790-1825) may be studied. Here are to be found a Heppelwhite bedroom and dining-room and a Heppelwhite-Duncan Phyfe drawing-room. In the drawing-room the mantelpiece is by Samuel Macintire, and in the dining-room the wall paper is a panoramic composition in soft blues, grays and blue-greens, "The Hunts of Compeigne," by Jacquemart and Benard of Paris. There are also a bedroom and dining-room in the Sheraton style.

Among those not residents of Rochester who have contributed to the exhibition are Mr. Ralph W. Burnham of Ipswich, Mass., who lends three paneled rooms of the early period; Miss Elinor Merrell of New York City, from whom come the original textiles, crewel-work and toiles de Jouy; French and Company of New York, who own the hand-painted wall paper by Jacquemart and Benard, just referred to, and M. H. Birge and Sons Company of Buffalo, who furnishes reproductions of early wall papers.

Show of Modern Architecture to Be Sent on Tour

The exhibition of modern architecture, which closes at the Museum of Modern Art on Wednesday, March 23, will be the last show to be held in the museum's present galleries at 730 Fifth Avenue. Its next show will be held in the museum's new home at 11 West Fifty-third Street, a five-story residence now being remodeled. It will be an exhibition of murals by American artists and is expected to open shortly after the middle of April.

The current architectural exhibition on closing will start on a three-year tour of the United States. Its first stop will be at the Pennsylvania Art Museum in Philadelphia from March 30 to April 22. Also in the itinerary are the Wadsworth Atheneum, Hartford; the Gallery of Bullocks Wilshire, Los Angeles; the Buffalo Fine Arts Academy; the Cleveland Museum of Art; the Milwaukee Art Institute; the Cincinnati Art Museum; the Rochester Memorial Art Gallery; the Art Museum, Worcester, Mass.; the Toledo Museum of Art, and the Fogg Museum, Cambridge.

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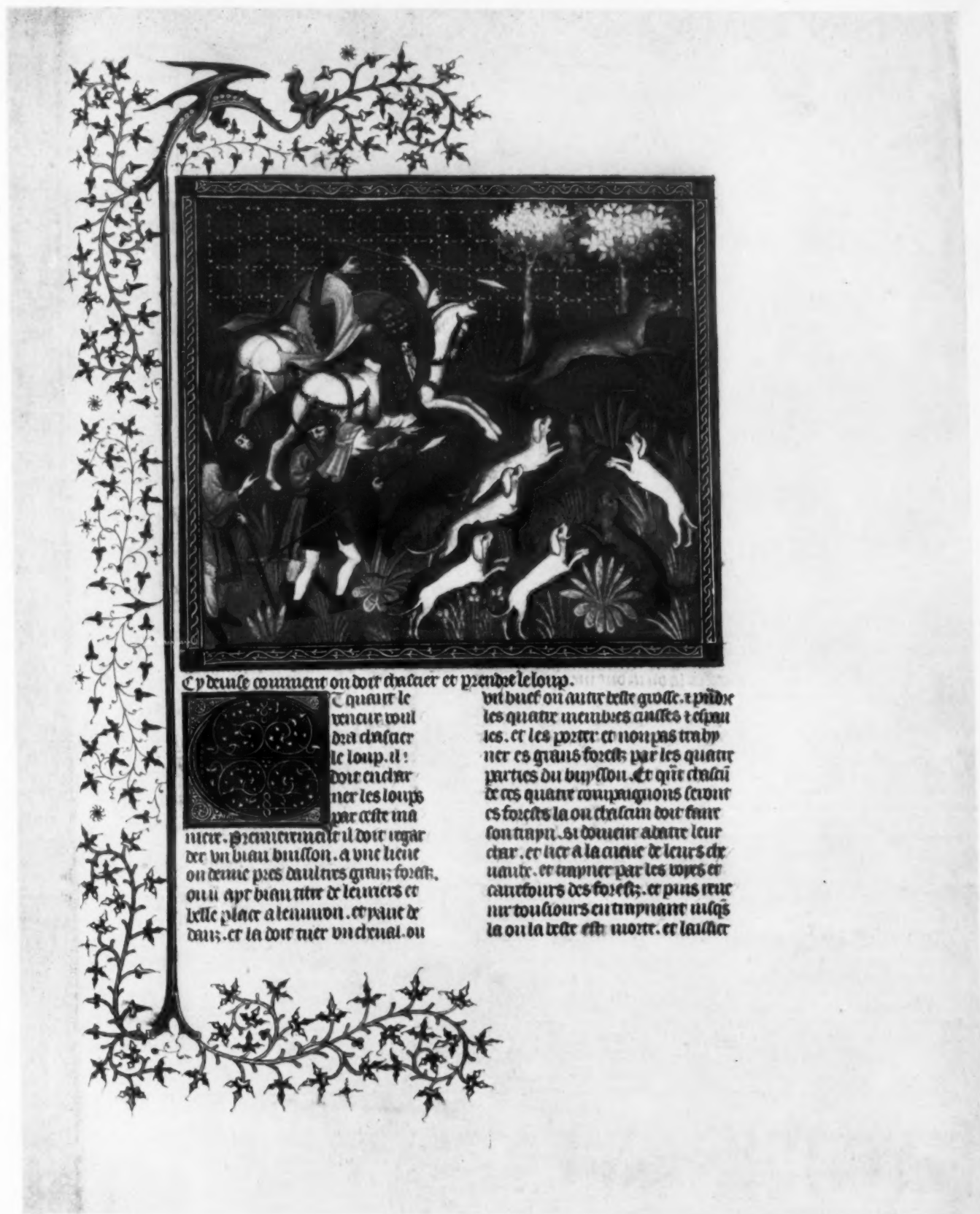
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A page of the 14th century French manuscript, *Le Livre de la Chasse*, one of the full-color reproductions in a portfolio which accompanies the article "Merchant to Collector," in FORTUNE for April.



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COMING AUCTION SALES

NATIONAL ART GALLERIES ADAMS, FURNITURE, PAINTINGS, BOOKS

Sale: March 23, 24 at 8 P. M.
March 25, 26 at 2 P. M.

Exhibition, March 20

Very desirable XVIIIth century French and English furniture, old paintings of the French, Dutch and Italian schools, fine books and illuminated manuscripts, all from the collections of the late Edw. Dean Adams, will be sold by order of Mrs. Leighton Lobdell of Rumson, N. J., on the afternoons of March 23 and 24 and the evenings of March 25 and 26 at the National Art Galleries in the Hotel Plaza.

The dispersal is particularly rich in charming Louis XV and XVI furniture, one of the finest items of the first period being a marquetry commode with floral inlay. Likewise of this era are a finely carved settee with Beauvais tapestry, a set of four walnut side chairs covered in old crimson damask, a diplomat's writing table in kingwood, several delightful commodes in rosewood, parquetry, etc., and a poudreuse of distinguished workmanship. Among the Louis XVI specimens is a beautiful suite of settees, bergere, six armchairs and a pair of sidechairs, covered in tapestry patterned with landscape and figural motifs and subjects after La Fontaine's Fables. Among the acajou pieces are consoles, occasional writing and work tables; cabinets, escritoirs, etc., showing the subtleties of French XVIIIth century workmanship in this wood. Kingwood is used in a handsome writing table of this era, while the same material, combined with rosewood, is found both in a fine card table and in a secretary. Exquisite XVIIIth century needlepoint is used as the upholstery for a carved chair, also in this group.

The smaller section of XVIIIth century English furniture comprises such pieces as a Sheraton inlaid mahogany sidetable, an important Heppelwhite pedestal sideboard, and a Chippendale tilt-top table and sidechair. From the George I period are two quaint round-about chairs. There are a few pieces

of Italian furniture, the finest of them being a set of four walnut armchairs of Umbrian XVIIIth century workmanship.

French, German, Italian, English and American canvases, mainly of the XVIIIth, XVIIIth and XIXth century schools are found among the paintings in the sale. A few examples from other countries include such works as "The Flower Girl" by de Blaas, bought from Tooth of London in 1887 and the signed and dated "La Fete du Fils Aine" by Jimenez, bought from the artist in 1883 and sold with his original letter.

A group of antique and modern bronzes and terra cottas is another feature of the dispersal. In the modern section is a first proof of a bronze statuette of a female figure by MacMonnies, dated 1894. Notable likewise is a pair of bronze lions by Barye. Outstanding antique pieces include a marble head of Apollo found in Crete in 1870 and at one time in the possession of Adossides Pasha; a terra cotta group from the Thomas B. Clarke collection; and a IVth century B. C. bronze head of a bearded Dionysius, found at Herculaneum in 1759 and published in *Monuments de l'art antique*.

The decorative objects comprise textiles, mainly antique Italian; old English and American prints; pewter, Sheffield plate and silver; Bristol, Irish, early American and Waterford glass ware; ormolu andirons, decorative mirrors, lamps, fire screens, etc. In the large pottery and porcelain section are to be found all the principal European makes, together with a number of interesting Chinese specimens. Two large tea services are in the much sought Worcester ware. As for rugs, there is, in addition to a small selection of Orientals, a handsome Aubusson floral carpet of the XVIIIth century.

AMERICAN-ANDERSON GALLERIES LIBBEY ET AL., MSS., BOOKS, ETC.

Sale, March 29, Eve.
Exhibition, March 21

The original rough drafts of Irving's works relating to the Moorish con-

quest of Spain, some of which were developed into *The Alhambra*, others into the *Spanish Papers* and some entirely unpublished, will come up at auction in a collection comprising the library of an Ohio collector, together with Washington Irving manuscripts from the estate of Helen Irving Libbey. Rare sporting books and prints, including Orme's *British Field Sports*, Alken's *National Sports*, *The Sporting Magazine*, etc., will also be sold on this occasion.

NEW YORK AUCTION CALENDAR

American-Anderson Galleries 39 East 57th Street

March 19, at 2:15—Early American furniture, porcelains and silver from the Dolan and other collections.

March 24, eve.—Sayre et al., paintings. Exhibition begins March 19.

March 29, eve.—Sporting books and prints, collectors' books and also Washington Irving MSS. from the estate of Helen Irving Libbey. Exhibition March 21.

National Art Galleries Rose Room, Hotel Plaza

March 19, at 2—The private collection of Chinese porcelains, etc., belonging to Mrs. J. A. Merkle of Plandome, N. Y.

March 23, at 8 P. M.—Paintings (French, Dutch, Italian) from the collection of the late Edw. Dean Adams. Exhibition begins March 20.

March 24, at 8 P. M.—Books and manuscripts from the collection of the late Edw. Dean Adams. Exhibition begins March 20.

March 25, 26, at 2 P. M.—XVIIIth century furniture (French and English) objects d'art, etc., from the collection of the late Edw. Dean Adams. Exhibition begins March 20.

Plaza Art Galleries 9 East 59th Street

March 22, 23, 24, at 2 P. M.—Jewelry, snuff boxes, miniatures, etc., the property of S. Wyler, Inc., 713 Madison Avenue, retiring from business after 42 years.

March 26 at 2 P. M.—Fine XVIIIth century English furnishings, the excess warehouse stock of a New York importer. Now on view.

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Walpole Galleries 13 West 48th Street

March 21, at 8 P. M.—Japanese color prints and books, sale catalogs, etc.

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Calendar of Exhibitions in New York

Ackerman Galleries, 50 East 57th Street—Old English coaching prints.

American-Anderson Galleries, 30 East 57th Street—Pastels and oils by A. Sheldon Pennoyer and ancient Egyptian glass, jewelry, etc., from the Khayat collection, March 21-April 2.

American Folk Art Gallery, 113 West 13th Street—Early American paintings, etc. (Open by appointment).

An American Group, The Barbizon Plaza, 58th Street and Sixth Avenue—Paintings by Stuart C. Edie, March 14-April 2.

An American Place, 509 Madison Avenue—Paintings by Arthur G. Dove, March 14-April 9.

Arden Gallery, 460 Park Avenue—Folk costumes of Holland by Gratiane de Gardillane and Elizabeth W. Moffat, March 8-31.

Argent Galleries, 42 West 57th Street—Garden sculpture and flower paintings by members of the National Association of Women Painters and Sculptors, March 7-26.

Art Center, 65-67 East 56th Street—Work by members of the N. Y. Society of Craftsmen, semi-permanent. "Fifty Prints of the Year," to March 31. Exhibition by the City Garden Club, to March 26. Photographs by Christina Merriman, to April 2.

Artists Gallery, 212 Hicks Street, Brooklyn—Thumb-box exhibition, through April 10.

Averell House, 142 East 53rd Street—Art for the Garden.

Babecek Art Galleries, 5 East 57th St.—Water colors by Geo. Pearce Ennis and sculpture by Benj. Kurtz, March 14-26.

Bachstiltz, Inc., the Sherry-Netherlands, Fifth Avenue and 50th Street—The Schaphan von Auspitz collection.

Balze Galleries, 449 Park Avenue—Paintings by Count de Kervilly, to March 26. Paintings by Lily Furedi and Elizabeth Nagle, to March 28.

Belmont Galleries, 576 Madison Avenue—Primitives, old masters, period portraits.

John Becker, 520 Madison Avenue—Six young European artists, to April 9.

Boehler & Steinhilber, Inc., Ritz-Carlton Hotel, Madison Avenue at 46th Street—Old masters.

Bourgeois Galleries, 123 East 57th Street—Stage sets and models by Robert Edmond Jones, to March 26.

Brooklyn Museum, Eastern Parkway, Brooklyn—International exhibition of modern photography, March 8-31. Modern applied art, March 14-April 9.

Brownell-Lambertson Galleries, 106 East 57th Street—Work of contemporary painters and sculptors for contemporary homes; modern decorative appointments.

Brunner Gallery, 55 East 57th Street—Ceramics by Artigas, March 5-April 5.

Bucher Galleries, 485 Madison Avenue—Antiques, tapestries and objects of art.

Butler Galleries, 116 East 57th Street—Paintings "suitable for decoration."

Ralph M. Chait, 600 Madison Avenue—Important Chinese porcelains.

Charles of London, 52 East 57th Street—Paintings, tapestries and works of art.

Children's Art Centre, 181 Eldridge Street—Facsimiles of drawings by Rembrandt.

Child Study Ass'n., 221 West 57th Street—Third annual exhibition of children's rooms, toys, etc., to April 9.

Contemporary Arts, 12 East 10th Street—Oils and water colors by George Constant, March 8-April 1.

Daniel Gallery, 600 Madison Avenue—Recent paintings by Cikovsky, until March 26.

Decora, 140 1/2 East 52nd Street—Projects for murals by Hugo Gellert, Louis Lozowick, Wm. Gropper and A. Refregier, through March.

Delphic Studios, 9 East 57th Street—Paintings and prints by Fred and Edith Nagler, March 14-27.

Demotte, Inc., 25 East 78th Street—Roman, Gothic and classical works of art; modern paintings.

Herbert J. Devine, 42 East 57th Street—Early Chinese bronzes, jades, pottery, paintings and sculpture. Scythian art.

Downtown Gallery, 113 West 13th Street—Recent paintings by Joseph Pollet, March 22-April 4.

A. S. Drey, 680 Fifth Avenue—Paintings by old masters and works of art.

Dudensing Galleries, 5 East 57th Street—Recent paintings by Martin Kalnz, March 14-26.

Durand-Ruel Galleries, 12 East 57th St.—Paintings by Cezanne, Gauguin and Redon, March 22-April 15.

Durlacher Brothers, 670 Fifth Avenue—Old masters and antique works of art.

Ehrlich Galleries, 36 East 57th Street—Furniture and furnishings by Hammond Kroll, and fine pieces by contemporary European artisans, March 9-30.

Ferargil Galleries, 63 East 57th Street—9th Annual exhibition of Landscape Architects, March 16-26.

Fifteen Gallery, 37 West 57th Street—Paintings by Beulah Stevenson, Chas. A. Aiken and John I. H. Downes, March 14-26.

The Gallery, 144 West 13th Street—Sculpture by Chalm, to March 25.

Gallery of Living Art, 100 Washington Square East—Permanent exhibition of progressive XXth century artists.

Goldschmidt Galleries, 730 Fifth Avenue—Old paintings and works of art.

Grand Central Art Galleries, 6th Floor, Grand Central Terminal—Garden sculpture, March 15-April 15. Group show by American etchers, until March 31.

Harlow, McDonald Co., 667 Fifth Ave.—Etchings by Rembrandt, and etchings and drawings by Stanley R. Badmin.

Marie Harriman Gallery, 61 East 57th Street—Paintings by Juan Gris. One-man show by Roger de la Fresnaye.

P. Jackson Higgs, 32 East 57th Street—Old masters from the XIVth until the XIXth century.

Hispanic Society of America, 156th Street and Broadway—Paintings of Gaucho life in Argentina by Quirós, to April 15.

International Gallery (Marie Sterner's), 9 East 57th Street—Stage designs and drawings by Jo Mielziner, to April 1.

Edouard Jonas de Paris, 9 East 56th St.—French XVIIIth century furniture, etc., "primitive" paintings and paintings of the XVIIIth century French and English schools.

Kennedy Galleries, 785 Fifth Avenue—English sporting prints, through March.

Keppel Galleries, 16 East 57th Street—Prints by great modern artists, Feb. 15-April 1.

Kleemann-Thorman Galleries, Ltd., 575 Madison Avenue—Etchings by Louis C. Rosenberg, through March.

Kleinberger Galleries, 12 East 54th St.—Old masters.

Knoedler Galleries, 14 East 57th Street—Dry points by Muirhead Bone, through March.

Kraushaar Galleries, 680 Fifth Avenue—Water colors and drawings, to March 26.

L'Elan Galleries, 50 East 52nd Street—Paintings by Raphael Soyer, to March 22.

J. Leger & Son, 695 Fifth Avenue—XVIIIth century English portraits and landscapes.

Leggett Studio Gallery, The Waldorf-Astoria, 50th Street and Park Avenue—The Mei Lei Shou collection of Chinese art, March 22-April 23.

John Levy Galleries, 1 East 57th Street—Paintings by Choultse, to April 16.

Julien Levy Gallery, 602 Madison Avenue—Drawings and paintings by Eugene Bernan, through April 1.

Maebeth Gallery, 15 East 57th Street—Winter landscapes by F. C. Frieske and small paintings by Jay Connaway, March 14-26.

Macy Galleries, 34th Street and Sixth Avenue—Exhibition to celebrate the Washington Bicentenary. Contemporary art.

Pierre Matisse Gallery, 51 East 57th Street—Selected modern French painters and sculptors.

Maurel Gallery, 689 Madison Avenue—Business men's exhibition, to April 16.

Metropolitan Galleries, 730 Fifth Avenue—Loan collection from the Esposizione D'Arte Italiana, held in Birmingham, Ala.

Metropolitan Museum of Art, 82nd St. and Fifth Ave.—Prints (selected masterpieces). Japanese textiles from the Bing collection, through April 17. Early woodcuts largely from the James C. McGuire bequest. Paintings by Samuel F. B. Morse and a Washington Bicentennial exhibition, Feb. 16-March 27. European printed fabrics of the XIXth century, to Oct. 2.

Milch Galleries, 108 West 57th Street—Drawings by Sterne, Karfiol, Kuniyoshi, Kroll, Fiene, Brook and Peggy Bacon, through March 26.

Midtown Galleries, 559 Fifth Avenue—Group of American artists and paintings by Paul R. Meltner, through March 26.

Montross Gallery, 785 Fifth Avenue—Paintings by John E. Hutchins, March 14-26.

Morton Galleries, 127 East 57th Street—Paintings by Saul and graphics by Sam Weinfk, March 14-28.

Museum of the City of New York, Fifth Avenue at 104th Street—Historical exhibits relating to New York City.

Museum of Modern Art, 730 Fifth Avenue—Exhibition of modern architecture, closes March 23.

Museum of French Art, 22 East 60th Street—Comparative exhibition of Derain and Vlaminck, through March 20.

Museum of Science and Industry, 220 East 42nd Street—Industrial subjects by Garrit A. Beneker.

National Arts Club, 15 Gramercy Park—Exhibition by junior art members.

J. B. Neumann, New Art Circle, 9 East 57th Street—Work by living Americans. March 7-31. Work by Lillian Abrams, March 15-30.

Newark Museum, Newark, N. J.—The Jaenne loan collection of Chinese and Japanese art. Colonial life, celebrating the Washington Bicentennial. Modern American paintings and sculpture. Medals made in Newark. Closed Sundays, Mondays and holidays.

Newhouse Galleries, 578 Madison Avenue—French exhibition from Renoir to Modigliani, March 7-31.

New School for Social Research, 66 West 12th Street—2nd exhibition of the Painters' and Sculptors' Guild, until March 30. One-man show by Chas. Pollock, March 15-29.

New York Public Library, 476 Fifth Ave.—Early views of American cities. Memorial exhibition of wood engravings by Timothy Cole, through March.

New York Society of Women Artists, 745 Fifth Avenue—Work by Blanche Lazzell, Ethel Paddock, Mildred Peabody, Martha Ryther and Lillian Wadsworth, through March 31.

Old Print Shop, 150 Lexington Avenue—Exhibition of work by Louis Maurer.

Painters and Sculptors' Gallery, 22 East 11th Street—"Paris Night Scenes" by M. de Corini, to April 16.

Frank Partridge, 6 West 56th Street—Old English furniture. Chinese porcelains and paneled rooms.

Passedoff Gallery, 26 East 60th Street—One-man show by Jane Berlandina, March 15-April 15.

Frank K. M. Rehn, 683 Fifth Avenue—Paintings and water colors by Georgina Klitgaard, March 14-April 2.

Reinhardt Galleries, 730 Fifth Avenue—Paintings of flowers and children, through March.

James Robinson, 731 Fifth Avenue—Exhibition of old English silver, Sheffield plate and English furniture.

Roerich Museum, Riverside Drive and 103rd Street—Paintings by Canadian artists, closes April 5.

Schultheis Galleries, 142 Fulton Street—Paintings and art objects.

Schwartz Galleries, 507 Madison Avenue—Marine paintings.

Scott & Fowles, 650 Fifth Ave.—XVIIIth century English paintings and modern drawings. Water colors by Rowlandson (1756-1827).

Messrs. Arnold Seligmann, Hey & Co., Inc., 11 East 52nd St.—Works of art.

Jacques Seligmann Galleries, 3 East 51st Street—Paintings, tapestries and sculpture.

Silberman Gallery, 133 East 57th Street—Paintings, art objects and furniture.

S. P. H. Galleries, Inc., 40 East 40th Street—Paintings by Emanuele Romano, March 8-April 2.

Stair and Andrew, 71 East 57th Street—Special exhibition of XVIIIth century cabinets, bookcases and secretaries.

Marie Sterner, 9 East 57th St.—International exhibition of flower paintings, March 14-26.

Stora Art Galleries, 670 Fifth Avenue (entrance on 53rd St.)—Bronze statues before Christ. (Hittite, Etruscan, Greek and Egyptian.)

Valentine Gallery of Modern Art, 69 East 57th Street—Work by Louis Elshemius, "The Lyric Period," from 1913-20.

Van Dieren Galleries, 21 East 57th St.—Paintings by old masters.

Vernay Galleries, 10 East 54th Street—Special exhibition of XVIIIth century English furniture, silver, porcelain and paneled rooms.

Wanamaker Gallery, on Quatrele, Astor Place—American antique furniture attributed to Goddard, Townsend, Seymour, McIntire and others.

Wells, 32 East 57th Street—Scythian bronzes with animal motives, through March.

Weyhe Gallery, 794 Lexington Avenue—Prints and drawings by Emil Ganso, March 7-26.

Whitney Museum of American Art, 1 West 8th Street—"Provincial Paintings" of the XIXth century, Audubon prints, cartoons by Nast and colored lithographs (from the museum's collection) through March 29.

Wildenstein Galleries, 647 Fifth Avenue—Old and modern paintings.

Yamanaka Galleries, 680 Fifth Avenue—Group of important early Chinese bronzes.

Howard Young Galleries, 634 Fifth Ave.—XVIIIth and XVIIIth Dutch paintings, through March.

Zborowski Gallery, 460 Park Avenue (at 57th Street)—Paintings by Derain, Modigliani, Utrillo, Ebiche, Th. Debains and Richard.

Ferargil to Show Work of Ethel Walton Everett

Twenty-one canvases by a new painter will go on exhibition at the Ferargil Galleries, 63 East 57th Street, N. Y. C., on March 27. The work of Ethel Walton Everett, they include figure, landscape, still life and flower subjects, all small enough to meet present living conditions. The exhibition will be of three weeks' duration, closing April 16.

ETCHERS' CLASSES AT CITY COLLEGE

The College of the City of New York last month inaugurated the experiment of a class in etching on Saturday afternoons. The response has been so gratifying that a second class has been organized on Saturday morning. The number now registered is twenty-two, comprising a mixed group of professional artists, teachers of art and students. Mr. Charles Z. Offin, director of the Etchers Guild, is the instructor.

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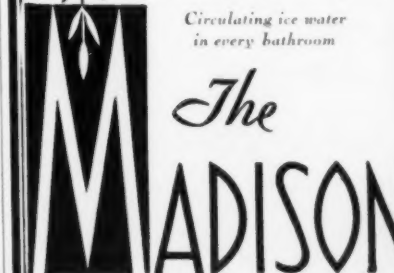
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FOREIGN AUCTION CALENDAR

BERLIN

Hollstein & Poppel

April—Old Master prints.

Paul Graupe

March 24—The Ibach collection of modern graphic art.

Int. Kunst-Auktionen

March 21—Paintings, furniture and art objects.

Graupe-Ball

March 22—Paintings by modern masters.

MUNICH

Hugo Hebling

March—Paintings of the XIXth and XXth centuries.

FRANKFORT

Hugo Hebling

April—Art from the castles of several princes.

LEIPZIG

C. G. Boerner

May 2-3—The print collection of Count Kartinburg.

May 4—French and German drawings from the Hermitage.

AMSTERDAM

A. Mak

March—Antiquities, etc.

Mensing & Co.

April 12—The collection of Alph. de Stuers.

April 13—The Count Oriola collection.

April 14-15—Part II of the Stuers collection.

NEWCASTLE-ON-TYNE

Anderson & Garland

April 18-21—The art treasures of Lamington Castle, sold by order of the Earl of Durham.

LONDON

Pattick & Simpson

May 22-25—The famous Brook collection, sold by order of Lady Louis Mountbatten.

PARIS

Hotel Drouot

March 10—Modern paintings and watercolors.

April 13, 14—The Sevadjan collection of rare antiquities, sculptures, important Far Eastern paintings, modern pictures, antique furniture, tapestries, textiles, etc.

MILAN

Ulrico Hoepli

April 8-9—Books and mss.



"BRILLIANT NIGHT"

By HOBART NICHOLS

This landscape was sold on the opening day of the artist's one-man show at the Grand Central Galleries.

BOSTON

Drawings from Turner's *Liber Studiorum*, together with original plates, trial proofs with corrections in Turner's handwriting, and numerous published and unpublished impressions of his engravings provide an unusual opportunity at the Boston Museum of Fine Arts to examine the particular nature of Turner's genius. The exhibition has been selected from the famous Bullard Collection presented to the Boston Museum by Francis Bullard in 1913.

The *Liber Studiorum* was published between 1807 and 1819, almost in the middle of Turner's artistic career. The subjects were classified into definite groups—Architectural, Pastoral, Elegant Pastoral, Marine, Mountainous and Historical. With few exceptions the prints are marvels of technical skill. By means of a few lines and the suppression of all unnecessary detail he conveys the desired impression. His power of suggestion in the rendering of atmospheric effects and distance in these small landscapes has never been surpassed.

KIRKPATRICK, JEWELRY

American-Anderson Galleries—The jewelry sold by order of the estate of the late John Kirkpatrick brought a grand total of \$206,145 in the three session sale held on March 10, 11 and 12.

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